

Scand
5.003
Supp (3)

Se. 40 Sup. 5003

EDITION PETERS

No. 2924.



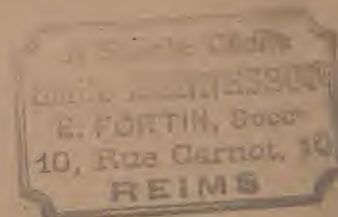
LIEBIG

Lyrische Stücke

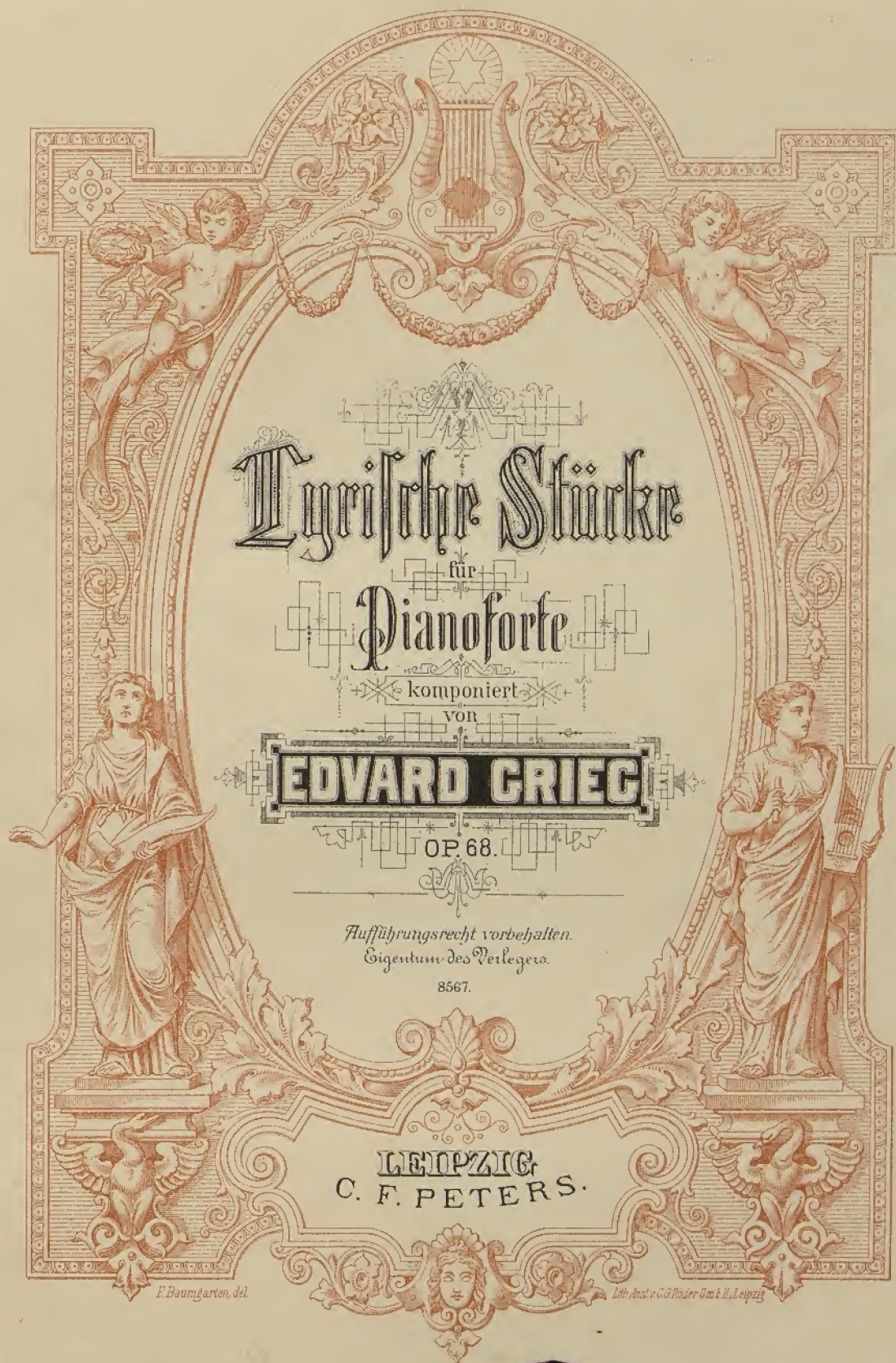
Heft IX.

Morceaux lyriques – Lyric Pieces.

Opus 68.



5042



A Sainte-Croix
Emile MENNESEN
E. FORTIN, Succ.
10, Rue Carnot, 10
REIMS

Inhalt.

	Pag.
1. Matrosenlied — Matrosernes Opsang	4
Chant des matelots — Sailor's Song.	
2. Grossmutter's Menuett — Bedstemors Menuet	6
Menuet de la grand' mère — Grandmother's Minuet.	
3. Zu deinen Füßen — For dine Fødder	10
A tes pieds — At your feet.	
4. Abend im Hochgebirge — Aften på Højfjeldet	14
Soir dans les montagnes — Evening in the mountains.	
5. An der Wiege — Bådnåt	16
Au berceau — At the cradle.	
6. Valse mélancolique	18

Matrosenlied.

Matrosernes Opsang.

Chant des matelots. — Sailor's Song.

Edvard Grieg, Op. 68 N^o 1.

Allegro vivace e marcato.

1. *f*

The musical score is written for piano and consists of four systems. The first system is marked '1.' and 'f'. The second system is marked 'f'. The third system is marked 'p'. The fourth system is marked 'p'. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings. The tempo is marked 'Allegro vivace e marcato'.

First system of musical notation. Treble and bass staves. Treble staff has fingerings 4 2 1 and 5 3 1. Bass staff has fingerings 4, 2, 3, 3. A *cresc.* marking is present in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a *poco ritard.* marking. Bass staff has a *ff* marking and a *poco a poco ritard.* marking. The system ends with a double bar line and a *Ped.* marking.

Third system of musical notation. Treble and bass staves. Treble staff has fingerings 3 1, 5 2, 5 3, 3 1, 4 1, 5 2, 4, 4, 3. Bass staff has fingerings 2, 2, 1, 2, 2, 1, 4, 2, 4, 5. A *p* marking is present in the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has fingerings 5 4 2, 4 2 1, 5 3 1. Bass staff has fingerings 3, 4, 2, 3, 2, 3. A *cresc.* marking is present in the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *poco ritard.* marking. Bass staff has a *ff* marking and a *poco a poco ritard.* marking. The system ends with a double bar line and a *Ped.* marking.

Grossmutter's Menuett.

Bedstemors Menuet.

Menuet de la grand' mère. — Grandmother's Minuet.

Edvard Grieg, Op. 68 N^o 2.

Allegretto grazioso e leggierrissimo.

2. *pp*

pp sempre

poco rit.

con moto

First system of musical notation, measures 1-4. Treble and bass staves. Treble staff has a 2-measure rest in the first measure. Bass staff has a 3-measure rest in the first measure. Dynamics include *pp* and accents.

Second system of musical notation, measures 5-8. Treble and bass staves. Fingerings are indicated by numbers 1-5.

Third system of musical notation, measures 9-12. Treble and bass staves. Fingerings and accents are indicated.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics include *un poco stretto* and *f*.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics include *un poco rit.* and accents.

Tempo I.

pp

pp al fine

ritard.

con moto

pp

First system of musical notation, measures 1-5. Treble and bass staves with various fingerings and dynamics.

Second system of musical notation, measures 6-10. Treble and bass staves with various fingerings and dynamics.

Third system of musical notation, measures 11-15. Treble and bass staves with various fingerings and dynamics.

Fourth system of musical notation, measures 16-20. Treble and bass staves with various fingerings and dynamics.

Fifth system of musical notation, measures 21-25. Treble and bass staves with various fingerings and dynamics.

Zu deinen Füßen.

For dine Födder.

A tes pieds. — At your feet.

Edvard Grieg, Op. 68 N^o 3.

Poco Andante e molto espressivo.

3. *p* *cantab.*

cresc.

dolce *dim. molto* *pp*

p *fz* *p* *pp* *poco ritard.*

*

Più mosso.

Ped. *p cantab.* *

stretto *agitato*

cresc. *f* *Ped.* *

a tempo

dim. e rall. *p la melodia ben ten.* *Ped.* *

poco rit.

cresc. molto *f* *dim. molto* *Ped.* *

a tempo, ma agitato

p

Ped. \ast^2 Ped. \ast^2 Ped.

pp *cresc. e string.*

\ast^2 Ped. \ast^2 Ped. \ast^3 Ped. \ast^2 Ped.

più cresc. e molto appassionato

\ast^3 Ped. \ast^2 Ped. \ast^2 Ped. \ast^2 Pedal sempre

ff *poco rit.*

\ast^3 Ped. \ast^2 Ped. \ast^2 Ped. \ast^2 Ped. \ast^2 Ped.

Tempo I.*cantab. e ben ten.*

pp

Ped. \ast^2 Ped. \ast^2 Ped. \ast^2 Ped. \ast^2 Ped.

Musical score for piano, page 13. The score consists of five systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The tempo/mood is indicated by the dynamics and markings.

System 1: Treble staff has a melodic line with fingerings 2, 3, 5, 4, 5, 3, 4, 5, 4. Bass staff has a steady eighth-note accompaniment. Dynamics: *res.* (repeated three times). Marking: *cresc.*

System 2: Treble staff has a melodic line with fingerings 2, 4, 2, 2, 5, 4, 2. Bass staff has a steady eighth-note accompaniment. Dynamics: *dim. molto*, *pp*. Marking: *res.* (repeated three times).

System 3: Treble staff has a melodic line with fingerings 2, 2. Bass staff has a steady eighth-note accompaniment. Dynamics: *res.* (repeated three times).

System 4: Treble staff has a melodic line with fingerings 4, 3, 1, 5, 2, 1. Bass staff has a steady eighth-note accompaniment. Dynamics: *p*, *fz*, *p*. Marking: *res.* (repeated three times).

System 5: Treble staff has a melodic line with fingerings 2, 2, 5, 1, 2. Bass staff has a steady eighth-note accompaniment. Dynamics: *pp poco a poco ritard.*, *ppp*. Marking: *res.* (repeated three times), ***.

Abend im Hochgebirge.

Aften på Höjfeldet.

Soir dans les montagnes. — Evening in the mountains.

Edvard Grieg, Op. 68 N^o 4.

Allegretto.

4. *mf* *p* *dim. e rit.* *pp*

Andante espressivo.

p *cresc. e string.* *f* *a tempo*

ff *agitato*

dim. molto e più tranq. *poco rit.*

a tempo *p* *poco rit.*

Tempo I.

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and fingerings. Dynamics and tempo markings are interspersed throughout the piece.

System 1: Starts with a treble clef and a key signature of one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp.

System 2: The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp.

System 3: The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp.

System 4: The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp.

System 5: The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp.

System 6: The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp.

Tempo and Dynamics Markings:

- Tempo I.** (at the beginning)
- eresc.** (first system, second staff)
- f** (first system, second staff)
- più f e ten.** (first system, second staff)
- agitato** (second system, first staff)
- ff** (second system, second staff)
- dim.** (second system, second staff)
- molto e più** (second system, second staff)
- tranq.** (third system, first staff)
- p** (third system, second staff)
- riturd.** (third system, second staff)
- a tempo tranq.** (fourth system, first staff)
- poco rit.** (fourth system, first staff)
- a tempo** (fifth system, first staff)
- ff** (fifth system, second staff)
- m. s.** (fifth system, second staff)
- p** (fifth system, second staff)
- pp** (fifth system, second staff)
- rit.** (fifth system, second staff)

Other Markings:

- Red.** (under the first staff of the second system)
- Red.** (under the first staff of the third system)
- *** (under the first staff of the fourth system)
- *** (under the first staff of the fifth system)
- *** (under the first staff of the sixth system)

An der Wiege.

Bådnlåt.

Au berceau. — At the cradle.

Allegretto tranquillamente.

Edvard Grieg, Op. 68 N^o 5.

5. *p cantando*

pp

pp sempre

First system of musical notation. Treble and bass staves. Treble staff has four measures with chords and fingerings (4, 3, 4, 3, 4, 3, 4). Bass staff has four measures with single notes and fingerings (2, 5, 2, 5). Dynamics: *cresc. molto* and *fz*. Pedal marking: *Ped.*

Second system of musical notation. Treble and bass staves. Treble staff has four measures with chords and fingerings (3, 3, 3, 3). Bass staff has four measures with chords and fingerings (2, 1, 1, 2). Dynamics: *p*, *ppp*, *poco rit.*, *a tempo*, *p*, *cresc.*. Pedal marking: *una corda* and *Ped.*

Third system of musical notation. Treble and bass staves. Treble staff has four measures with chords and fingerings (4, 5, 3, 4, 5, 4, 3, 4, 5, 4, 3). Bass staff has four measures with chords and fingerings (2, 3, 1, 2, 2, 2, 2, 2). Dynamics: *poco rit.*, *a tempo*, *molto*, *fz*, *molto*, *p*, *la melodia ben ten.*

Fourth system of musical notation. Treble and bass staves. Treble staff has four measures with chords and fingerings (5, 4, 3, 5, 4, 3, 5, 4, 3). Bass staff has four measures with chords and fingerings (2, 1, 2, 2, 2, 2, 2, 2). Pedal marking: *Ped.*

Fifth system of musical notation. Treble and bass staves. Treble staff has four measures with chords and fingerings (5, 3, 3, 1, 4, 3, 8). Bass staff has four measures with chords and fingerings (2, 2, 2, 2). Dynamics: *dim. e rit.*, *pp*, *ppp*. Pedal marking: *Ped.* and *Ped. al Fine.*

Valse mélancolique.

Edvard Grieg, Op.68 N^o 6.

6. *Tempo di Valse tranquillo.*

p *poco rit.* *a tempo*

cresc. *dim. e rit.* *p a tempo*

dolciss. *poco rit.* *pp a tempo* *cresc.*

e stretto *f* *ff*

Edition Peters. 8567

a tempo $\frac{5}{2}$

p

animato

pp

ped.

ped.

cresc.

e stretto

poco a poco

ped.

più stretto

ff

Ped. sempre

Tempo I.
tranq.

The musical score consists of six systems of staves. The first system begins with a treble and bass staff. The treble staff has a melodic line with a *rit. molto* marking and a crescendo hairpin. The bass staff has a simple accompaniment. Dynamics include *p* and *Lev.*. The second system continues the melodic and accompanimental lines. The third system features a *cresc.* marking in the treble and a *f* dynamic in the bass, followed by a *dim. e rit.* marking. The fourth system starts with *p a tempo* in the treble. The fifth system includes *poco rit.*, *pp a tempo*, and *cresc. e stretto* markings. The sixth system concludes with *f* and *ff* dynamics. Fingerings and articulations are indicated throughout the score.

a tempo $\frac{5}{2}$

p

animato

pp

ped.

ped.

cresc.

e stretto

poco a poco

ped.

più stretto

ff

Ped. sempre

Tempo I.

tranq.

rit. molto

p

Lev. $\frac{2}{5}$ $\frac{1}{3}$ *Lev.*

Lev. $\frac{2}{3}$ $\frac{1}{2}$

cresc.

Lev. $\frac{2}{5}$ $\frac{1}{3}$ *Lev.* *Lev.*

f

dim. e rit.

p a tempo

Lev. $\frac{2}{5}$ $\frac{1}{3}$ *Lev.* * *Lev.* $\frac{2}{5}$ $\frac{1}{3}$

poco rit.

pp a tempo

Lev. *Lev.* *Lev.* $\frac{2}{5}$ $\frac{1}{3}$

First system of musical notation. Treble and bass staves. The treble staff features a melodic line with a fermata and a 4/2 time signature. The bass staff has a bass line with a fermata. The instruction *cresc. e stretto* is written above the bass staff. Fingerings are indicated with numbers 1, 2, 3, 4, 5.

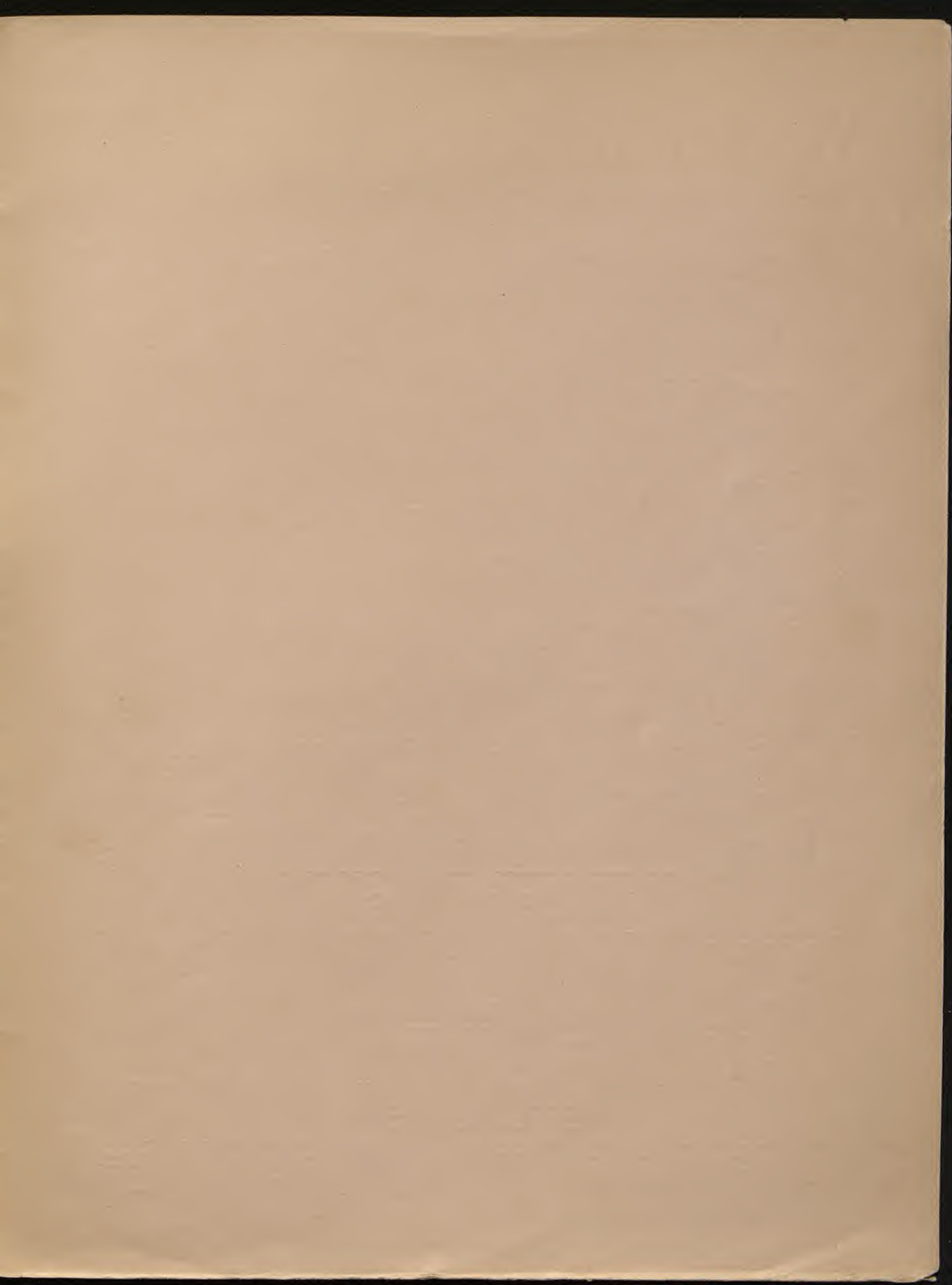
Second system of musical notation. Treble and bass staves. The treble staff has a melodic line with a fermata. The bass staff has a bass line with a fermata. The instruction *f* is written above the treble staff, and *ff* is written above the bass staff. The instruction *p* is written above the treble staff. Fingerings are indicated with numbers 1, 2, 3, 4, 5.

Third system of musical notation. Treble and bass staves. The treble staff has a melodic line with a fermata. The bass staff has a bass line with a fermata. The instruction *dim.* is written above the treble staff. Fingerings are indicated with numbers 1, 2, 3, 4, 5.

Fourth system of musical notation. Treble and bass staves. The treble staff has a melodic line with a fermata. The bass staff has a bass line with a fermata. The instruction *pp* is written above the treble staff. Fingerings are indicated with numbers 1, 2, 3, 4, 5.

Fifth system of musical notation. Treble and bass staves. The treble staff has a melodic line with a fermata. The bass staff has a bass line with a fermata. The instruction *pp* is written above the treble staff. Fingerings are indicated with numbers 1, 2, 3, 4, 5.





Moderne Klaviermusik.

GRIEG.

Lyrische Stücke.		Fortsetzung der Lyrischen Stücke.	
3100	Komplette Ausgabe. 10 Hefte in 1 Bande.	2924	Heft IX. Op. 68. 1. Matrosenlied. 2. Großmutter's Menuett. 3. Zu deinen Füßen. 4. Abend im Hochgebirge. 5. An der Wiege. 6. Valse mélancolique.
1269	Heft I. Op. 12. 1. Arietta. 2. Walzer. 3. Wächterlied. 4. Elfentanz. 5. Volksweise. 6. Norwegisch. 7. Albumblatt. 8. Vaterländisches Lied.	2985	Heft X. Op. 71. 1. Es war einmal. 2. Sommerabend. 3. Kobold. 4. Waldesstille. 5. Halling. 6. Vorüber. 7. Nachklänge.
2150	Heft II. Op. 38. 1. Berceuse. 2. Volksweise. 3. Melodie. 4. Halling. 5. Springtanz. 6. Elegie. 7. Walzer. 8. Kanon.	1963	Op. 1. Vier Stücke. D dur. C dur. A moll. E moll.
2154	Heft III. Op. 43. 1. Schmetterling. 2. Einsamer Wanderer. 3. In der Heimat. 4. Vöglein. 5. Erotik. 6. An den Frühling.	1353	„ 3. Poetische Tonbilder, Sechs Stücke.
2421	Heft IV. Op. 47. 1. Valse-impromptu. 2. Albumblatt. 3. Melodie. 4. Halling. 5. Melancholie. 6. Springtanz. 7. Elegie.	1139	„ 6. Humoresken, Vier Stücke.
2651	Heft V. Op. 54. 1. Hirtenknabe. 2. Norwegischer Bauernmarsch. 3. Zug der Zwerge. 4. Notturmo. 5. Scherzo. 6. Glockengeläute.	2278	„ 7. Sonate E moll.
2657a/b	Heft VI. Op. 57. 2 Bände. I. 1. Entschwundene Tage. 2. Gade. 3. Illusion. II. 4. Geheimnis. 5. Sie tanzt. 6. Heimweh.	2164a	„ 16. Konzert A moll.
2824a/b	Heft VII. Op. 62. 2 Bände. I. 1. Sylfide. 2. Dank. 3. Französische Serenade. II. 4. Bächlein. 5. Traumgesicht. 6. Heimwärts.	1482	„ 17. Nordische Tänze und Volksweisen.
2859a/b	Heft VIII. Op. 65. 2 Bände. I. 1. Aus jungen Tagen. 2. Lied des Bauern. 3. Schwermut. II. 4. Salon. 5. Im Balladenton. 6. Hochzeits- tag auf Trolldhaugen.	1270	„ 19. Aus dem Volksleben.
		2153	1. Auf den Bergen. 2. Norwegischer Brautzug. 3. Aus dem Karneval.
		1470	„ 19 No. 2. Norwegischer Brautzug.
		1870	„ 24. Ballade G moll.
		2424	„ 28. Vier Albumblätter.
		1871	„ 28 No. 3. Albumblatt A dur.
		2265	„ 29. Improvisata über 2 norweg. Volksweisen.
		2155	„ 34. Zwei elegische Melodien.
		2151	1. Herzwunden. 2. Letzter Frühling.
		2918	„ 35. Vier norwegische Tänze.
		2152a/b	„ 40. Aus Holbergs Zeit. Suite.
			„ 40 No. 3. Gavotte.
			„ 41. Stücke nach eigenen Liedern, 2 Hefte.
			1. 1. Wiegenlied. 2. Klein Haakon.
			3. Ich liebe dich. II. 4. Sie ist so weiß.
			5. Die Prinzessin. 6. An den Lenz.
			Op. 46. Peer Gynt-Suite I.
			I. Morgenstimmung. II. Ases Tod.
			III. Anitras Tanz. IV. In der Halle des Bergkönigs.
			„ 46 No. 3. Anitras Tanz.
			„ 50. Gebet und Tempeltanz.
			„ 52. Stücke nach eigenen Liedern, 2 Hefte.
			I. 1. Mutterschmerz. 2. Erstes Be-
			gegnet. 3. Des Dichters Herz.
			II. 4. Solvejgs Lied. 5. Liebe. 6. Die
			alte Mutter
			„ 53. Zwei Melodien nach eigenen Liedern.
			1. Norwegisch. 2. Erstes Begegnen.
			„ 55. Peer Gynt-Suite II.
			I. Der Brautraub. II. Arabischer Tanz.
			III. Peer Gynts Heimkehr. IV. Solvejgs
			Lied.
			„ 55 No. 2. Arabischer Tanz.
			„ 56. Sigurd Jorsalfar.
			I. Vorspiel. II. Borghilds Traum.
			III. Huldigungsmarsch.
			„ 56 No. 3. Huldigungsmarsch.
			„ 63. Zwei nordische Weisen.
			1. Im Volkston. 2. Kuhreigen und
			Bauernanz.
			„ 66. Norwegische Volksweisen.
			„ 72. Norwegische Bauertänze.
			„ 73. Stimmungen.
			1. Resignation. 2. Scherzo-impromptu.
			3. Nächtlicher Ritt. 4. Volkston. 5. Studie.
			6. Ständchen. 7. Gebirgsweise.

SINDING.

2806a/b	Op. 24. Fünf Stücke, 2 Hefte.	2974a	Op. 32 No. 1. Marche grotesque.	3052a/b	Op. 65. Acht Intermezzi, 2 Hefte.
	I. 1. Pomposo. 2. Un poco lento. 3. Andantino. II. 4. Allegretto. 5. Agitato.	2870	„ 32 „ 3. Frühlingsrauschen.		I. 1. C dur. 2. F dur. 3. B dur. 4. Es dur.
2809a/b	Op. 25. Sieben Stücke, 2 Hefte.	2866a/b	„ 33. Sechs Charakterstücke, 2 Hefte.	3058	II. 5. E dur. 6. Fis dur. 7. C dur. 8. H moll.
	I. 1. Con fuoco. 2. Allegretto. 3. Leggiero. II. 4. Marcato. 5. Tempo giusto. 6. Alla marcia. 7. Vivace.		I. 1. A la Menuetto. 2. Chant sans paroles. 3. Impromptu. II. 4. Serenade. 5. Danse orientale. 6. Scherzo.	3055a/b	Op. 65 No. 7. Intermezzo C dur.
2864a/b	Op. 31. Sechs Stücke, 2 Hefte.	2974b	Op. 33 No. 4. Serenade.	3130a/b	„ 72. Acht Intermezzi, 2 Hefte.
	I. 1. Allegro energico. 2. Albumblatt. 3. Tempo di Menuetto. II. 4. Impromptu. 5. Chant sans paroles. 6. Allégresse.	2867a/b	„ 34. Sechs Charakterstücke, 2 Hefte.		I. 1. Adur. 2. As moll. 3. G dur. 4. As dur.
2865a/b	Op. 32. Sechs Stücke, 2 Hefte.	2977a/b	I. 1. Prélude. 2. Ondes sonores. 3. Caprice. II. 4. Crépuscule. 5. Chanson. 6. Rhapsodie guerrière.	3132a/b	II. 5. C moll. 6. D dur. 7. G moll. 8. F dur.
	I. 1. Marchegrotesque. 2. Melodie. 3. Frühlingsrauschen. II. 4. Im Volkston. 5. Rondoletto giocoso. 6. Gobelin.		Op. 62. Fünf Stücke, 2 Hefte.		Op. 74. Sechs Stücke, 2 Hefte.
			I. 1. Impromptu. 2. Canto funebre. 3. Scherzetto. II. 4. Danse ancienne. 5. Capriccio.		I. 1. Prélude. 2. Alla marcia. 3. Intermezzo.
					4. Caprice. II. 5. Étude Des dur. 6. Variationen A moll.
					Op. 76. Zehn Stücke, 2 Hefte.
					I. 1. Albumblatt. 2. Humoreske. 3. Irrlicht.
					4. Abendbrise. 5. Melodie. II. 6. Impromptu.
					7. Marsch. 8. Capriccio. 9. Intermezzo. 10. Studie.

MOSZKOWSKI.

2126	Op. 12. Spanische Tänze.	2804a/b	Op. 52. Phantasiestücke, 2 Hefte.	2907	Op. 57 No. 5. Liebeswalzer.
2218	„ 37. Caprice espagnol A moll.		I. 1. Landschaftsbildchen. 2. Nachtstück. 3. Zwiesang. 4. Die Jongleurin.	2872	„ 59. Konzert E dur.
2219	„ 40. Scherzo-Valse Ges dur.		II. 5. Maskenscherz und Demaskierung.	2944	„ 61. 3 Arabesken.
2220	„ 41. Gondoliera.		6. Beim Feste.	2945	„ 62. Romanze und Scherzo.
2221	„ 42. Morceaux poétiques.	2807	Op. 54. Drei Pianofortestücke.	2946	„ 63. 3 Bagatellen.
	1. Romance. 2. Siciliano. 3. Momento gioioso.		1. Danse fantastique. 2. Mélodie. 3. Capricciotto.	3021	„ 65 No. 3. Habanera.
2222/3	„ 45 No. 1. Polonaise. No. 2. Gitarre.	2828	Op. 55. Polnische Volkstänze.	3022	„ 66. Trois Pensées fugitives.
2225a/b	„ 48. 2 Etudes de Concert.	2841a/b	„ 57. Frühling, 5 Stücke, 2 Hefte.	2197	Asdur-Walzer.
2682	„ 50. Suite in 4 Sätzen.		I. 1. Ungeduld. 2. Frühlingsläuten.	2618	Boabdil. Ballettmusik.
2684	„ 51. Fackeltanz.		3. Blumenstück.		1. Malagueña. 2. Scherzo-Valse. 3. Maurische Fantasia.
			II. 4. Zephyr. 5. Liebeswalzer.		

STOJOWSKI.

3003	Op. 24. Polnische Idyllen.	3026	Op. 25. Romantische Stücke.	3027	Op. 26. Vier Klavierstücke.	3214	Op. 29. Aus Sturm und Stille.
	1. Einsamkeit. 2. Auf zur Ernte. 3. Dorfkolette. 4. Tanz-Vision. 5. Fest-Nachklänge.		1. Oeständnis. 2. En valsant. 3. Idylle. 4. Barcarolle. 5. Frühlings-erwachen.		1. Mélodie. 2. In tempo di Minuetto. 3. Chant d'amour. 4. Thème cracovien varié.		1. Ballade. 2. Aufschwung. 3. Zwielicht. 4. Capriccio. 5. Ständchen. 6. Valse-impromptu.